

am ! blam ! no.1
blam ! blam !
blam ! blam ! blam
am ! blam ! blam !



25p

blam! blam!

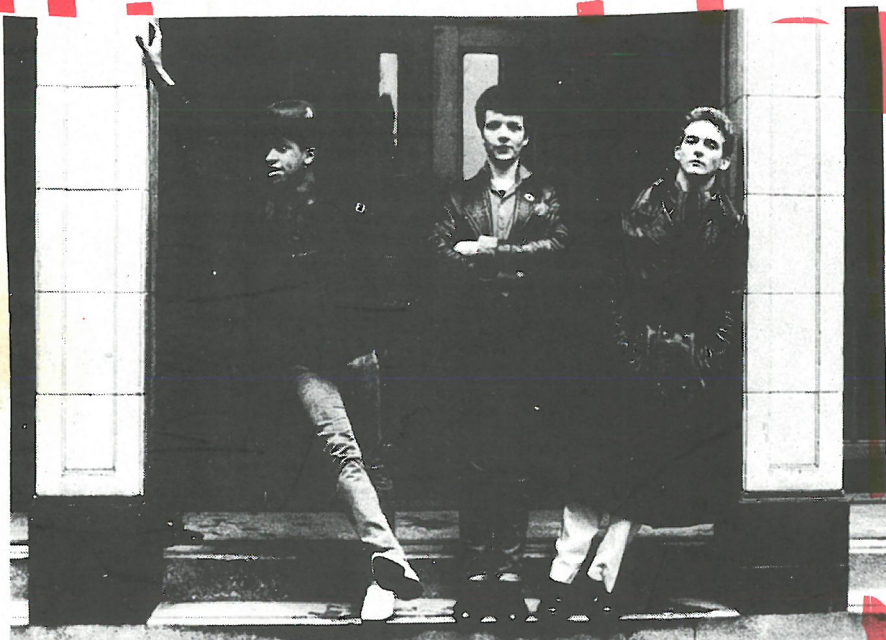


YOUNG
MARBLE
GIANTS



MARBLE
 GIANTS
 DOGMA CATS

DOGMA CATS



DEXY'S

WAH!
am!
HEAT

blam! blam! blam!
WAXWORK DUMMIES
blam! blam! blam!

WAXWORK DUMMIES

BORING EDITORIAL

Here's what you've all been waiting for ! the very first issue of .BLAM!

It took us ages to get it done but it was well worth the wait. Wasn't it? We've managed to get quite a varied selection in this issue ; interviews with Young Marble Giants, the wonderful Waxwork Dummies, and Wah! Heat as well as a piece on the Dogma Cats, and the usual old gig L.P. reviews... and there's a rather good crossword.

If you want to write for us just send in whatever you've written and we'll try and get it in the next issue. Or send a letter / postcard anything? and let us know what you think of it. If you want a reply don't forget to send a S.A.E.

If you're in (or know of) any local groups and you send us a letter or a tape we'll give you some space in any further issues.

No. 2 should be out by the end of June (probably be September) and is being planned now. I can't say what will be in it 'cos it's all top secret at the moment. (I don't know what I'm going to have in it)

Thanks to - everyone who let us interview them
Rough Trade
Better Badges (for printing it)
Clive and Anne (for writing pieces and typing)
and anybody who's daft enough to buy a copy.

send your letters, reviews, interviews, records, money.....

to Peter Hall
2 Oakfield Lane
Terling
Chelmsford
Essex. CM3 2QU

YOUNG MARBLE GIANTS

Young Marble Giants, as you all know come from Cardiff. They had two tracks on a Cardiff compilation L.P. which Rough Trade were impressed by so they signed them up. They released an L.P. 'Colossal Youth' a single 'Final Day' and did quite a few gigs. When I phoned up Rough Trade to try to get an interview they said that the band weren't working together so it would be best if we spoke to Stuart. We met Stuart and Philip (who had come up to London that day) and did the interview at Rough Trade. The interview's getting a bit old now but is still pretty relevant..

(All the quotes are by Stuart unless it says Phil, Phil said them!)

Have you split up or aren't you working together at the moment?

"It's the same thing, we're not working, it's over. We had this idea and we did it, we didn't expect it to happen it just happened. We didn't expect to get a record made, it was a bit of a surprise. It really caught me unaware all the success and fame and groupies, drugs, money, travel and all that. All we wanted to do was sign off."

Were you surprised when you started getting good reviews, cos you came from nowhere and then you were in all the papers?

"Well not really 'cos obviously we tried our best to write really good music so it's like gratification, it's great, really nice."

Phil: "I found it really wierd 'cos in the beginning we had loads of interviews about all these things that were happening to us that we didn't even know were going on. Like now we can look back over it. It was really difficult expecting us to know what you're doing."

"It's a similar situation to you living in a small place out of London, and we were unemployed we just had to get out of it and we wanted to make music so that explains a lot of why the music sounds like it was. Like we're into rock 'n' roll and we could have just been a rock 'n' roll band but we'd never have got out of Cardiff."

So you had to do something really different to get out?

"Yeah, something really extreme, luckily it worked."

It worked well didn't it.

"Yeah, well better than I ever thought it would actually, it's quite incredible. It brings a lot of problems though, it's corny but it's true you do feel you have a responsibility. When we were in New York this guy had come from Texas to see our one gig and you start thinking that you really mean something to some people."

What's Alison doing?

Phil: "I don't know, she wants to do some stuff on her own."

With a backing group?

Phil: "There's this band called Five or Six who'd like her to do some singles and a guy from Cherry Red wants her to do a track. She doesn't really know what she's going to do."

By the time you read this the last Y.M.G. record, an E.P. of testcard music, should have been released. The E.P. has 6 tracks, all instrumentals, which are similar to the music we get during the testcard.

"It's quite cheeky music, like the stuff you get on early morning T.V. between schools programmes. It's our best record ever, I really like it, it's great."

Stuart's new group, The Gist, have already released a single 'This is love' / 'Yanks' and they also had a track, Greener Grass, on the N.M.E./ Rough Trade tape. The line up of The Gist is likely to be very flexible and not just confined to musicians.

"It's not just musicians the idea is to try and use people who are unknown and give them a break. And also there are lots of really good writers, artists and musicians around and just use them. Where I live there's an 8 track studio and I've just got a 4 track so we'll record at home."

That'll be a lot cheaper as well.

"Yeah very cheap. Basically it's friends that I know that can play instruments and painters and just get them to come up for a week and play." (and paint!!!) The debut Gist L.P. is probably going to be a double L.P. but with a difference. "I'm going to do an L.P. myself and then give an 8 track un-mixed tape to Adrian Sherwood who does a lot of dub (Creation Rebel, Prince Far I) and see if he can come up with a completely different L.P. and chuck these both together." "I'll be using about three basses and two drummers and I'm going to select which ones I want for which songs and maybe have like two basses on one song and things like that, there'll be so much range."

So it'll be completely different from anything else you've done?

"It'll be very different. You see I'm trying to write dance music. I'm trying to move away from that sort of elitist thing that Y.M.G. was all about. It was very elite, like we're doing this music which is quite clever and quite unusual and we were guaranteed a certain amount of success especially being on Rough Trade."

If you're using different musicians will the sound be changing all the time? "I've always been into each song being totally unrecognisable to each other. The thing is that in a way it isn't that different 'cos I wrote the music for Y.M.G. therefore it's still me. Hopefully there's enough range of styles in the way I play so it doesn't become monotonous."

Are you going to be using any wierd/different instruments on the L.P.?

"We're going to use a church organ, we're going to a church to record, because that's like the ultimate keyboard. I've also been trying to get hold of a violin. There's so much you can do just with a mixing desk without even using an instrument just using feedback and echo and equalisation. We did a whole track just using feedback from a drum machine and it was really interesting."

Are you going to be doing any tours?

"Yeah I really want to get back to doing that."

You'll have to get a set band then won't you?

"Well I'll have to get a band but it'll be on a sort of hire or fire basis, I hope that won't have to be bought into operation because hopefully I'll choose people where I can have a sort of informal arrangement. It's all a bit vague at the moment, it all depends on what the music comes out like. It may be that the music's almost impossible to transfer to stage, I don't think it will be though."

"I'm going to do a 12" after the L.P. which is going to be a live open air recording of a railway yard at night in San Francisco, which is probably no different from any other one, I could probably go to Clapham and do it. Where we stayed it was right next to

this railway yard and at weekends they park the trains there and you get all these incredible noises, sounds like an orchestra tuning up, so I'm going to tape that and make tape loops and edit it...

TAPE RUNS OUT AND WE START TALKING ABOUT SOMETHING ELSE



"Actually Rough Trade's a really good label in the sense that the groups are all so different from each other and different from the mainstream. I don't actually like a lot of the music on Rough Trade though."

Do you think that it's a bad thing that they're off the mainstream, shouldn't they get in?

"Musically or do you mean Rough Trade get in? "

Rough Trade get in.

"Yeah, Rough Trade are at the moment dealing with Radio 1 & 2, you have to.

I think it's really good."

Otherwise you're just an alternative stuck with a small following and that's it.

"I think it was good to be an alternative when they started out, it was very valid, but now everything's changed so much because the majors are really... The music is so appalling, most of it, and in that context the music on Rough Trade is quite refreshing. The thing about Rough Trade bands that holds them together is that it's more enthusiasm than ability, that is very refreshing. It's like the people are alive even if they can't play or anything at least they've got something to say, well not all of them."

I'm surprised that they're dealing with Radio 2 ?

"I'm not really, well it's all publicity. Any publicity is good publicity."

Get the housewives grooving away.

"Yeah, music to do the Hoovering to."

Phil: "That's the best way though, if you appeal to everybody that's the ultimate."

Would you go on Top of the Pops?

"Yeah I'd do anything for publicity."

Are you under a contract?

"Well what you do is sign a contract for a record. We signed a contract for the album and the contract is that. What happened was we played them our cassette and they said O.K. go into the studios and they recommended one and we went there ... After the initial sales it's just all profit so they just split the profit 50/50, which works out pretty well."

"Do you know that W.H.Smith won't take any Rough Trade product at all? "

I've never seen any in there.

"No they won't take it because it's Rough Trade. It's like this real reactionary fear of this sort of grimy little place in London, it's their loss. But then again there's all those people that go to W.H.Smith's that we could be turning on. Like one of the high points of my life is getting a record that I really like that's like a really high point in my life and so if our record can do that let's have it in W.H.S. so all the dad's can get into it. It's funny because our dad's really into classical music and operas and when we first played him our record he just came round a couple of weeks later and said "Oh I just don't understand it at all." It really disappointed me I thought it's not hieroglyphics it's fucking music."



Young Marble Giants Testcard E.P. is out now. It's described (on the cover) as 'six instrumentals in praise and celebration of mid-morning television made and played by : Stuart Moxham and Philip Moxham.

The six tracks are: 'Clicktalk', 'Zebra Trucks', 'Sporting Life', 'This Way', 'Posed by Models' and 'The Clock'. All the tracks are good, especially Posed for models which would sound great on the television, though I don't think it's their best record (as Stuart reckoned). Find out for yourself though, 10 minutes of music for about one pound isn't bad value for money these days.

WAXWORK DUMMIES

Waxwork Dummies are the best band around here at the moment (is that a compliment ?). I did the interview!! with Mould and Stuart (vocals and drums) after their gig at the 'y'(m.c.a.) in Chelmsford.

How long have you been together?

Mould: Just over a year.

Stuart: A year and three months.

Have you done any demos?

Mould: Yeah we've done a demo tape at Ingatestone.

Stuart: It doesn't put over our best points though.

Mould: It's a bit old, the demo tapes old.

I thought you were a lot better tonight than when I saw you before.

Stuart: I thought we were awful tonight.

Mould: He's getting tired of the same audience, that's all it is. It'd be better for us if it was a different audience. It's getting a bit repetitive for us....
(can't make out the rest)

Is it a job getting gigs elsewhere?

Stuart: Yeah it is really.

Mould: No it's not, it's just that we don't bother.

Stuart: It is, it is.

Mould: We're very lazy in that respect.

Stuart: He is.

Have you thought about bringing out a record on your own?

Mould: No.

Stuart: We can't afford it. It costs a lot of money and we haven't got the money.

Have you sent your demo tape out to anyone?

Stuart: Oh yeah, the Ants. The Ants agents when they played down here but they wouldn't let us support them 'cos they thought that we'd get more of a crowd than them.

Mould: We've sent demo tapes off to places like the Moonlight Club and Fulham Greyhound but they just told us to fuck off.

I thought they put on good gigs at the Moonlight.

Mould: We're to classy for them now.

Who thought up the Indian look?

Mould: Me.

It's nothing to do with the trendies in London?

Mould: No.

Stuart: We were doing it before that, March 1980.

Mould: I was doing it before that, so they're influenced by me.

Have you been in any other groups?

Stuart: I have, have you heard of Special Duties from Colchester. I used to be in them.

Were they any good?

Stuart: They were alright.

Mould: He seems to think that 'cos they're doing well and got lots of write-ups in papers that they're a lot better than us but that's just not true.

Start running out of questions so Mould asks the questions as well !!!

Mould: Have we got any influences?

Have you got any influences?

Mould: No.

The punk movement in general? (I'd read that in Synchronmesh)

Mould: Yeah. What groups do we like?

What groups do we like?

Mould: None.

Stuart: I do. Steve Harley and Cockney Rebel, New York Dolls, early Roxy Music, Ace, Brotherhood of Man, Sailor, Rubettes (we both love them they're great) Slade.

Stuart leaves (don't blame him)

Mould: Have we done gigs in other places?

Have you done gigs in other places?

Mould: Yes, Ipswich, London, Clacton, Southend, Great Hallingbury, Althorne, all the well known places.

Where did you play in London?

Mould: We played at the Marquee, Action Space Theatre, and Hackney Chat's Palace.

Have you got any London fans?

Mould: A few. We go up to London gigs and we see people with Waxwork Dummies on their backs, don't know them though.

Are you going to do another demo?

Mould: Probably.

Do you want to make a living from your music?

Mould: Obviously yeah.

Do you think you will?

Mould: I dunno, maybe. We've just gotta break London really.

Is London still important do you reckon?

Mould: Yeah.

Have you got any gigs lined up?

Mould: No.

Will you be back here again do you reckon?

Mould: I hope not, I don't want to play Chelmsford for a long, long time.

So you can try something new or to get a different audience?

Mould: A different audience definitely. Just getting pissed off with the same old thing. (I think)

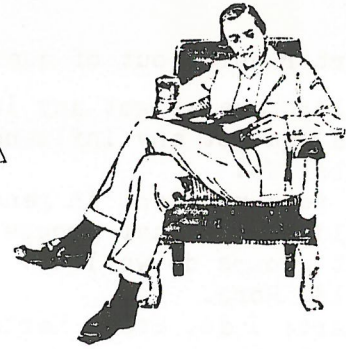
Don't you get a load go with you when you do a gig somewhere else?

Mould: Yeah there's always a coach load, about 40 to 60.



Waxwork Dummies at the 'y'. (7)

DOGMA CATS



The Dogma Cats come from Royston in Hertfordshire and have been together since July '77. Together with Ersatz they run the Leisure Sounds label which has released some great material in it's first year.

"Leisure Sounds started in early 1980 when Ersatz released a 4-track cassette of studio tracks 'Leisure Sounds 1'. Since then both Ersatz and the Dogma Cats have released singles on the label and the Dogma Cats have released a cassette L.P."

The Dogma Cats cassette L.P. was released late last year, cost only 50p (I think) and has since been deleted. Side one was recorded live at 'The Dogma Cafe' on 28.7.80 to an audience of one. Of the nine songs 'Experts' is easily the best though the others aren't bad. Side two is by a solinter group, The Dogmatic Duo who are Gren and Ed of the Dogma Cats. The group augment their sound with bongos, scissors, a screwdriver, tap, Hillman Hunter front grill etc. (ahead of their time). Over 16 tracks however it does seem to drag on a bit though. Ed: "It's useful to be able to do something wierd, it's good fun really. We're not makin' a big deal out of it."

The singles were released in December 1980 and got quite good write ups in N.M.E. and Sounds. The Sounds reviewer even thought that Leisure Sounds could become the new Postcard. I haven't heard the Ersatz single but I read, in Sounds, that the band threaten to break into Wah! Heat overdrive but don't. If they're half as good as Wah! Heat they must be great. The Dogma Cats single, Experts, is brilliant. Imagine a cross between XTC and Gang of Four and it sounds like that, so I reckon. The B side 'Choke' is even better, a single of the year? Ed: "We had 1000 of each of the singles pressed and we've sold about 800. We'd have liked to sold out the first pressing in a couple of weeks, obviously, and had some more done."

The most recent release is the 'Leisure Sounds Annual 1981' which is a compilation cassette featuring Hugh Ashton, The Dogma Cats, The Dogmatic Duo, Ersatz, Steve Nicholas, The Outputs, Graeme Plunkett and The Rapiers. 17 tracks for only 75p. Best tracks are 'Anxious Times' by Ersatz, both the Dogma Cats tracks, 'Red Crocodile' by the Dogmatic Duo, and 'Flying Machine' by Hugh Ashton. The Dogmatic Duo track is much better than their first cassette this time they forsake instruments completely using just household items. They manage to play the glass of water to great results. "Several people have said to us that they want to make music but can't play an instrument. 'Red Crocodile' is proof that it can be done."



'Flying Machine is a wonderfully silly, I don't know if it's meant to be, piece of electronics which wouldn't sound out of place on the Young Marble Giants testcard E.P.

Further plans include an Outputs tape, another Dogmatic Duo tape and another compilation tape. There might be some singles out soon, some Dogma Cats songs have been recorded, and perhaps a single by The Rapiers.

They want to carry on releasing tapes because as Ed says, "They're cheaper and you get more of a personal touch, people write in for the tapes and might write back if they like it whereas with records you just go into the shop and buy it. The cassette market is really healthy."

The bands have had hardly any press in this country but they've been mentioned in papers on the continent especially Scandinavia. "We've had letters from Denmark, Norway and Sweden people send for cassettes and write to us. There's a Danish recording studio who have written to us and people from a big paper in Sweden write to us regularly. They're coming over here soon and they're going to write a piece about us." Perhaps they'll get a mention in our music press soon they deserve it.

If you want a copy of the Leisure Sounds Annual 1981 or you can't get hold of either of the singles you can get them by writing to

Leisure Sounds
9 Whitecroft Road
Meldreth
ROYSTON
Herts. Tel: Royston 60027

The tape costs 75p inc. p & p, the singles cost £1 each plus a stamp.

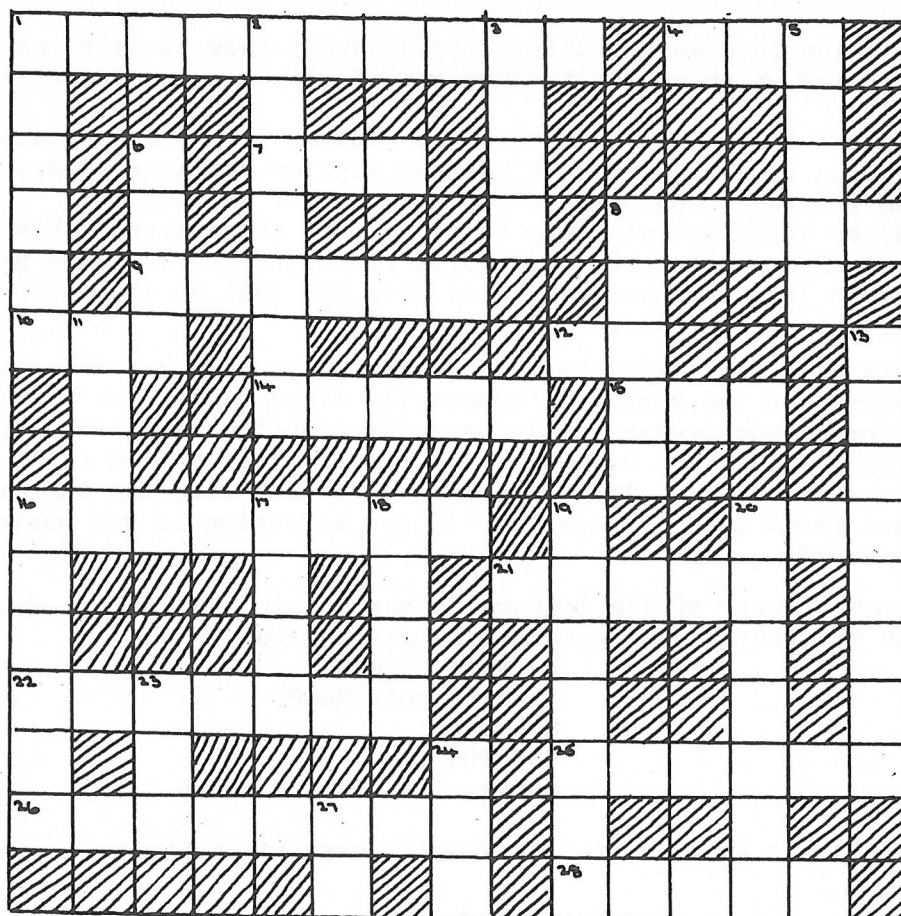


**DOGMA
CATS**

THE LEISURE SOUNDS ARE

Ersatz - 'Smile in Shadow'
The Dogma Cats - 'Experts'
from all good record shops now...

⑨



ACROSS

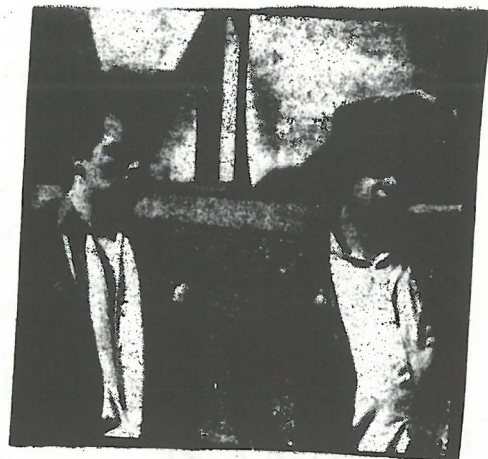
- 1&4 Black and white group (10,3)
- 7 See 3 down
- 8 See 25 across
- 9 Fast's 'Magazine for your ears' (6)
- 10&19 Spies lost X (anag.3,7)
- 12 See 15 across
- 15 Slits chanteuse (3,2)
- 16 This weeks record label (8)
- 20 Red, Black or Adam (3)
- 21 Outdoor ----- Wire single (5)
- 22&14 Mute's electronic pop stars (7,3)
- 25&3 Stars of 16 across (6,5)
- 26 Red owner (anag.3,5)
- 28 Jam 45 (5)

DOWN

- 1 They've never been in a riot (6)
- 2&13 Table carve ratio (anag.7,8)
- 3&7 Undertones favorite sweet (4,3)
- 5 Lori and the chamelions single (5)
- 6 X-ray ----? (4)
- 8 Big in -----? (5)
- 11 Chief Bunny (4)
- 13 See 2 down
- 16 Venemous girls (6)
- 17 Stylish disco group (4)
- 18 Gene Kelly sang in it (4)
- 19 See 10 across
- 20&27 Athletico Spizz 80 LP (2,1,6)
- 23 Bowie LP (3)
- 24 Delta 5 single (3)
- 27 See 20 down

If you finish this crossword
 don't bother sending it to us cos there's no prize! (Anyway we don't know the answers either)

WAH! HEAT...



SAY WAH!

Wah! Heat are Pete Wylie - guitar / vocals
Washington - bass
King Bluff - synth
Jungle beat Joe Musker - drums

There has been a Wah! Heat for just over two years, Pete Wylie is the only original Wah! left. Last year they released two of the best records of the year (all time?) 'Better Scream' and 'Seven minutes to midnight'. Their debut L.P. should be released very soon. If you haven't heard (of) Wah! Heat (why not?) you soon will.

THE INTERVIEW!??

After trying for ages to arrange an interview we finally meet Wah! Heat at the B.B.C. where they're recording a session for the John Peel show. Pete and Washington had come down on the train and got there before the others (the van broke down) so we spent about an hour loafing around with them. What we heard of the session was great, although it's a really boring and slow process. One of the engineers kept dropping off to sleep and waking up again in time to do whatever he did. The music wasn't that bad.

The L.P. is out soon. It will be released on the bands own label, 'Eternal', which is licensed to / distributed by Warners. The L.P. has got 9 songs on it. Pete Wylie plays piano on some tracks, some haven't got any guitar on them!!

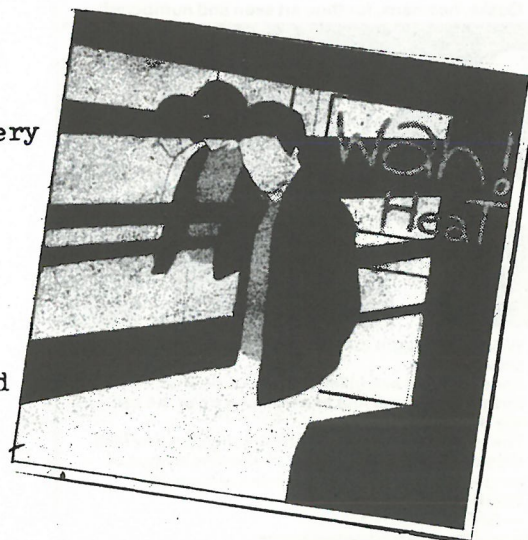
Pete: "It's (the label) not sorted out yet. We want to be able to sign bands to do one-off things with, but Warners want to sign bands to 3 year contracts."
"Both the singles were deleted last week for my birthday. Washington didn't want 'Seven minutes to midnight' deleted, we might bring it out again though."
"We want the music to have a sort of gut feeling that makes people say, "That's great" instead of, "Well I like this music because of this and that's in the right place..."

Washington and Pete are the only regular members of Wah! at the moment, Bluff seems to be part time while Joe is only helping out until they find another drummer (auditions soon) Joe also plays with the great Dead or Alive.

The bands most recent release? was a track on the N.M.E. / Rough Trade cassette (again!). 7000 names of Wah! is 3.57 of pure magic, an instrumental that could knock shit out of any H.M. band (ugh!) Don't worry Wah! aren't going H.M. it just seems very heavy!? and LOUD.

Is that similar to your new stuff?

Pete: "I suppose so, that's the latest thing we've recorded (that's been released). That song was made up at a gig we did in Bristol. We did an encore, we don't usually do them but it was a good gig, and we just sort of made it up. I was losing my voice so we did that. It was recorded since Joe has been with us, we taught him it in about an hour and just recorded it. There aren't any words in it, (apart from the line at the end, 'One by one the stars are going out', taken from an Arthur C Clarke book)



"We were being labelled psychedelic and all that so we thought we'd let the music stand, or fall, on it's own merits."

we're planning a magazine to sharpen people up and make them think a bit more, plus keeping things moving, rather than becoming stale and repeating the same ideas to the death... call it 'the RAGE against ROCKISM'!

The Wah! magazine will be coming out but, "We'll wait until the music side is sorted out before we do it. It's not only going to be about music though."

Another idea the band are working on is Radio Wah!, "That'll be going into the studios and recording some stuff. Then we'll send it out to radio stations and get them to play it."

Rockism:- This year all the hip bands seem to get labelled as being anti-rockist or anti-rockism (last year it was post-modernist). Surely by putting bands into a pigeonhole that makes everything nice and cosy, very rockist?

"The word 'rockist' has just become a new word for people like Paul Morley to play around with. There was a great letter in the N.M.E. the other week that said, 'rockism is a rockist word'.

I think that Pete said that they're not doing interviews with the papers anymore (I'm probably wrong). Dexy's Midnight Runners (a favorite band) also refused to do interviews with the 'dishonest hippy press', preferring to buy space in the papers to print their own views and got slagged for that.

Gigs:- Pete: "We don't want to play licensed venues. The Venue in London offered us a gig and they even said that they'd close the bar that night.

Washie: "They only said they'd turn the taps off not close the bar."

That's about all the decent info we got (unless you want to know that U2, Dexy's and Basement 5 are some of Pete's favorite bands. Jah Wobblers new band are awful, as is the PiL single....) as the rest of the band arrived and started setting up the gear in the studio.

The session was eventually broadcast a couple of weeks after the 'interview', well worth waiting for though.

Washie: "When we did the first session it was ages before it got played. We kept phoning them up saying, 'when's the Wah! Heat session on?', and they'd say, 'Oh yeah, it'll be on soon', and put the phone down. This time they even gave us some of the money beforehand.

WAH! the ETERNAL ...

SAY WAH! It's from the soul, it just can't stop! The handful are here to crush painted eggshell worldviews ... the WAH! the TRUTH! the LIGHT!

Next time you look into your lover's eyes look deep and you will see WAH! — the coarse men, the lions of non-apocalyptic vogue, the testers of man ... Heroes? HEROES!!!

Quake, heathens, for thou art seen and numbered;



WAH! has sought thee all and found unworthiness to prevail. Thou art tepid and lukewarm and thou shalt be borne forth on the vomit and bile from the pit of the bellies of the righteous

The good WAH! guts shall heave thee out and lash thee on thy journey to oblivion with the tongue of tongues of fire that resideth in the temples of WAH! ... SAY IT LOUD!!!

— GAELIC-DUBWISE ...



Wah! - Washington, Pete, Bluff, Rob..

According to Peel the band have now changed their name to 'Wah!'. Sounds more like a pop group now, perhaps they're aiming for the charts, why not? Two of the songs from the session, 'Forget the down' and 'Checkmate Syndrome' are going to be released as a single. With Warners behind them (not hyping I hope) the L.P. and single should both get in the charts. Wah! on Top of the Pops??, great.

Peel also said that the band were looking for a drummer, keyboard player and guitar player so Bluff must be leaving (already left). Let's hope they find them soon and perhaps there'll be some Wah! gigs in the near future.

Odeon is a bad place to see groups due to there being too many seats in the way to dance and everybody standing on them to get a better view - Full house
(BINGO)

Adam and the Ants excellent as can be with Marco getting his mouth in on most of the songs. You're so physical Adam writhed his lithe half naked body and taunted people to take their clothes off - Sexmusic for sex people, a real sexual ego trip is a must at an Ants gig. The Indian beat is an underlying factor in many of the new songs from the album 'Kings of the wild frontier'. Older songs like 'The Idea' from the 'White Sox' album are changed slightly having more drum (naturally) changed rhythm and faster (Adam usually sings faster live)

In London at the Lyceum on the same tour everybody was so hot from 'physical' exercise that many people were dragged out fainting. Adam seemed rather annoyed that the fans weren't showing much response and he left in a huff after the second encore. Dancing in the heat was impossible, many people stripped off, but it was an excellent concert. Adam does not go for the mysterious stage act of semi-lighting that he used to (the group would only appear in a few odd moments never totally visible all the time, mystery and excitement, multi-patterned face) Atmosphere now created in a different way using Indian tribal clothing and old army jacket, they now present more forceful music. Warrior sound, tribal image as a warrior king leading the ant army as he sees himself. Adam believes he's an Indian warrior - I reckon he is too. No fighting at concerts - Chelmsford - fighting broke out but calmed down. Antmusic we want sex, sex....

Thank you Mr. Ant for coming on the show - Adam and the Ants on 'Jim'll f**k it up' - oh well. I hear that Adam's doing afternoon matinees, which is a good thing as more people will get to see him - enjoy Ant music for more people.

Still I have not been too keen on the Ants since they split and reformed when Malc McLaren ran off with some of Adam's band.



Star 9
Physical

Chelmsford Odeon - bad place
Adam thinks he's a real Indian -
Leeds music so too
Always I prefer
Indian things at by
me. so join up and
chant.

MONOCHROME SET AT THE VENUE

The Venue in London is a small place in comparison with some halls and it is run by Virgin records. The T.V. personalities Furious Pig and the Monochrome Set were on in that order. Courtesy of B.R. I only managed to hear the last few T.V. Personalities songs and one of those was a Monochrome Set rip off (Monochrome Set). I know how one of the music comics might prefer to talk about psycho-subliminal, neo nazi effect of the drummers left armpit to the music (would they?) but I just thought they were good.

Furious Pig were, er, furious. Just using their voices and an odd drum and no other instruments. Bare Pork (listen to N.M.E. / Rough Trade cassette) is a good indication of how they sound. Half way through one song they all died, then they recovered and got on with another song. Oh well, life's full of little mysteries.

Time for a drink, but not from a waitress which makes prices even more exorbitant. It almost costs as much to buy a pint as it does to get in.

The Monochrome Set with Andy Warren on bass. In the Ants early days the Monochrome Set often played with them and interchanges of musicians would take place. Lester Square, lead guitar, was wearing a panama hat plus white baggy trousers and Bid, vocals, was wearing a bag on his head (later discarded as being silly). Some songs were speeded up like 'Goodbye Joe' from the 'Strange Boutique' L.P. (album is rockist!). One of their new songs sounded like a mixture of Greensleeves and Henry the Eighth court music (he wrote Greensleeves!!). Sounded very good. Other songs from 'Strange Boutique' and 'Love Zombies' were done, like 'The Monochrome Set' and 'B-I-D spells Bid'. They also included earlier songs from their singles such as 'Lester leaps in', excellent song. They had a good mixture of their songs all set against a background of running pictures of strange images. One time it showed the band being strangled by a costumed clown - strange (boutique). Became better towards end of concert, more atmosphere, less people just standing around. Did 2 encores, all singles songs, didn't do a third due to Lester being ill - gave a bow instead.

Very good concert, advisable to see them if they go on tour.

(Who said that Furious Pig did the sound track for Dallas - sure sounds like it).

CHARMING FARMING / THE YAKS Saracens Head, Chelmsford.

First time I'd been to the Saracens Head and I wouldn't mind if it's the last. The sign said 'Ballroom' and it's often used for discos, not very good for groups, long and fairly narrow with no stage so you've either got to get right at the front, stand on a table or be 7ft tall to see the group.

Not that it applied while the Yaks were playing. After waiting for ages they came on about 10 o'clock. Gradually people drifted away till there were only a few left by the 'stage'. Actually they weren't too bad, nearest comparison being the Chords, early Jam but they played so fast they nearly ruined some numbers. One song 'Go' was pretty good and a slow song they did was great. Towards the end they did a version of Slade's 'Gudbye t' Jane' which was easily the best song.

After another long interval, Charming Farming came on. The crowd had got a lot larger, I'm sure lots of people only came in for the late bar, I'd read in the Essex Chronicle that some of the bands favorite groups were Magazine, Talking Heads, A Certain Ratio... and if you went along expecting something like that you wouldn't be dissatisfied. Unfortunately they're nothing like ACR or Talking Heads, I suppose Magazine is a fair comparison.

The band are certainly very good musicians, for what that's worth, but the awful P.A. messed everything up. It got gradually worse after the first few songs with an awful crackling noise that ruined what could have been quite a good set. 'Puzzled' and a couple of other songs were O.K. but after about half a dozen songs the P.A. won and I left.

cracked act. Ageing rock
groups still control how
things are run on a business
level, on a show level, nothing
has changed.

"There are three places you
can play in London if you
haven't an agency - the
Moonlight, the 101 and the
Rock Garden."

Due to most of the tour being cancelled Chelmsford gets the chance to be the first town to see the 'Projected Passion Revue'. The idea behind the revue was to get away from the usual gig routine by presenting "three physically different though spiritually in tune acts coming together to make one complete show." It was more like a show than a 'rock gig' and was much better for it.

The Outer Limits were the comperes for the night. They run on, do a couple of silly sketches, told a few stupid jokes (What's yellow and lies on the bottom of the sea? Sand. What's yellow and goes in toilets? Piss'!) and introduce Torque.

Torque are four girls and two blokes who did some great dancing to "a selection of emotional records." The only song I recognised was 'Lean on me' but the others were terrific. Torque ought to be signed up by the B.B.C. at once and put on Top of the Pops instead of the pathetic Legs and Co. They got a huge round of applause at the end which they thoroughly deserved.

The Outer Limits came back on again and this time did a proper set. They did some great sketches this time taking the piss out of Space Invaders, Heavy metal groups and an American disaster movie. Their folk singer sketch was hilarious.

Apart from the singles I hadn't heard anything by Dexys so I wasn't really sure what to expect. The group wander on and start playing in the dark then the brass section let rip and all the lights come on. The group look a bit ridiculous all done up in boxing / wrestling gear and with funny pony tails in their hair.

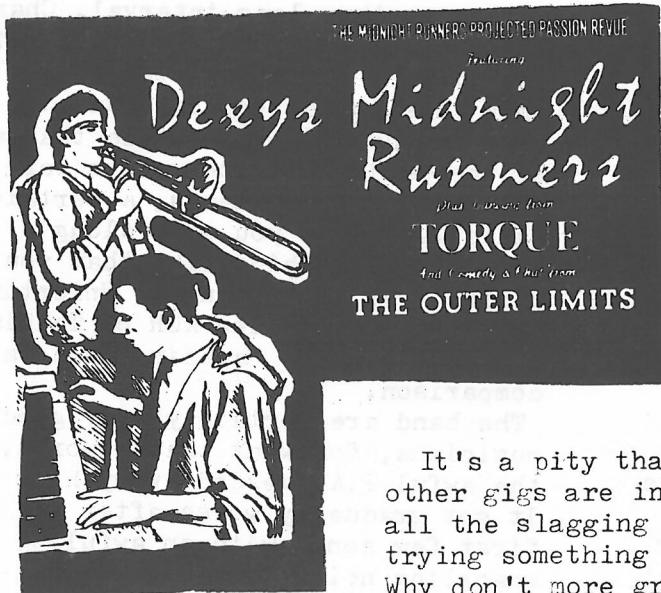
I'm not sure what all the songs were, but who cares, most of them were great. The brass section (two sax and trombone) were fantastic. They wisely got 'Geno' out of the way about half-way through the set which more or less stopped people calling out for it. At times Kevin Rowland came over as a bit of a twat, mouthing off about

intense thoughts, intense emotions, body and soul etc. over a backing of just drums or organ. Still he's a great singer. They saved the best number until last, 'There there my dear', the follow up single to 'Geno' which didn't do very well, why didn't it get to no. 1?

I wasn't sure if they'd do an encore or not, too r***ist? in the end they did two. For the first they were joined by Torque who bopped about happily grinning all the time. They finished off with 'Breaking down the walls of heartache' which was terrific.

It's a pity that they cancelled most of the tour (the only other gigs are in London and Birmingham) because despite all the slagging off they've recieved they are at least trying something different. Breaking up the r 'n' r tradition? Why don't more groups / labels try something different instead of the usual boring old album, tour, single, tour, etc....rubbish.

I reckon Dexys are onto a good thing. Besides if you can create a good atmosphere in the awful Odeon you must be something special.



"Absolutely pure heaven"

"The way things are these days - agencies, gigs, record companies, radio, you wouldn't think anything had happened these last few years. The scene is enclosed, staggeringly narrow minded, a circuit that revels in cliché, clunkiness and the old paté

Jane from Occupied Europe - Swell Maps

(Rather / Rough Trade)

This record was released quite a while ago, after Swell Maps had split up, but is still worth a mention. Although they'd been going since 1972 it was only around '77 that they started getting 'serious'. In a way they are (were) punk in it's true spirit, if there's such a thing, get up and do something. Which they did.

They seem to have progressed a bit since their first L.P: 'A Trip to Marineville', some of the songs are well played. However on some tracks, 'Let's buy a bridge', 'Cake Shop' and 'Big Maz in "the desert from the trolley' they make an awful row, the latter track seems to drag on for ever. (See if you can hear Nikki playing the eiderdown).

Silliest track is 'Mining Villages' which was recorded, like the B sides of the singles, in Phones bedroom in '77. It only lasts a minute but it's so stupid it's great. Epic plays the typewriter so it sounds like a pneumatic drill.

Other good tracks include 'Robot Factory' (electronic sounding), 'Border Country' (a great pop song), 'Collision with a frogman vs. the mangrove delta plan' (great title, lasts for 8 minutes and sounds like the Shadows - all twangy guitars) and 'Blenheim Shots', another great pop song. The best track of all is 'Secret Island' the guitar and bass sound almost like Joy Division, that good!

The L.P. finishes off with another silly? song, 'A Raincoats room' which is Epic playing the piano, it sounds more like a hurdy gurdy, and mumbling about something.

Overall it's a good record with the good tracks easily outweighing the bad (they are bad). When they stick to writing 'pop' songs they can be fantastic. Why did they have to split up?

According to Rough Trade a double retrospective L.P. called 'Whatever Happens Next' should be out soon. It features material recorded between 1972 and 1977 including studio, home and live recordings and a John Peel session and it should be on sale for the price of a single L.P.



SWELL MAPS

17.

It's like the fucking Clash crap, that triple album. I'd rather pay seven quid for a great single record than 4.99 for three albums of fucking shite."

3R4 - Gilbert & Lewis
(4AD)

First album since their split with the other half of Wire. Should be a good album - switch the record player on and lay down to listen to it. It may be a good idea to switch the light out as well if a serious understanding of it's subliminal effects are to be felt, what the hell, it just feels better in the dark.

'Barge Calm' starts off both sides and sounds like a myraid of old rusty pipes clanging together in an ordered mayhem. This seems to delve into ones mind and create an unnerving noise. 'R' makes you listen to it, forcing it's way into your mind even though it could remain a discreet background noise. A background 'hum' with various intrusions by Gilbert and Lewis makes up this song.

Side 2 varies slightly -34- more 'cyclic' motion of background sound. Both sides certainly make you think what Gilbert and Lewis are doing - after a few spins on the turntable I find I enjoy the difference in this music as an escape from hearing the radio or futuristic groups being stuffed down your throat. Refreshing as an eastern dew drop on a parched desert flower.

(How the hell do you know how refreshing an eastern dew drop on a parched desert flower is ?).

Live at West Runton - Robert Rental &
6 / 3 / 79 the Normal

(Rough Trade)

A strange (in a couple of ways) L.P. from two of the pioneers of the D.I.Y Electronic single. Live at West Runton was recorded on the first Rough Trade package tour which also featured Stiff Little Fingers and Essential Logic.

The L.P is a one sided record (the reverse is nice shiny vinyl, "the perfect skating rink for trendy flies") the other side was left unpressed because R.R. and the Normal wanted to offer the whole live performance without interruptions and couldn't find any other suitable recorded material which matched the intensity of that particular evening. Seems like a waste of vinyl but the L.P. sells for about £2.50 so for 25 mins it's not bad.

What you get for your money is 25.07 mins of non stop music (with a few vocals) which ranges from funny to 'heavy', the only trouble is that there being no tracks as such you either have to play the whole L.P. or keep playing around to find your favorite pieces. There's a great section which lasts for about a minute that sounds like a bit of 'Come Dancing', terrific. Some pieces would make great disco records. Towards the end though a rather long 'heavy' piece drags on for quite a while but that's a fairly isolated case.

An interesting record to have though and miles ahead of all this pathetic 'futuristic' crap that we keep hearing about now. Some people were doing similar stuff ages ago.

Lubricate your living room - Fire Engines
(Accessory)

After their great debut single comes the Fire Engines 12" thing, it's not really an L.P. or an E.P., just 8 tracks on a record packaged in a plastic carrier bag, and it only costs about £2.50. The songs are versions of Fire Engines songs (dubs?) that have been extended with a few vocals, mainly just shouted words / lines.

Main feature of the record are the guitars which seem to shoot out their metallic riffs almost non-stop throughout, while the drummer whacks away on drums (no cymbals) that sound at times like tins.

Best songs, though it's much better taken as a whole record are a new version of 'Get up and use me', 'New thing in Cartons' and the longest track, 'Discord'. David Henderson ends up practically barking at the end of 'Discord'.

In interviews etc. I've read about the band it's been said that the record is "background music for active people" which is probably the best way of describing it. While quiet / gentle music is great it's good to hear some really wild, exciting (raw?) music. Try sitting still while this is on. If you can't well.....



FIRE ENGINES

Bigger view column.

I can't see why they should allow these damn motorcyclists to use the road. I think it is a utter disgrace that a motorcyclist has the onus to be in the way when I pull out of a line and run into them. I can't stand now they can get through gaps in the traffic which are so small to get my car through. I remember when I was a lad racing along in my motorbike running people over for getting in the way. It was marvellous fun. Today is just so damn dangerous to have these motorbike types, even quiet peaceful people are trying to drive their cars around. If I was B. Shearman & Phipps I would make sure! All motorcyclists + riders were banned from the road, from pubs, from going out, from eating, living, even the world - Englishmen all on a V2 rocket and blown then into space
Colonel E. Bullstrode P.F.D.
I say.

The staff!



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